HANDBOOK

of the

DEPARTMENT OF DECORATIVE ARTS

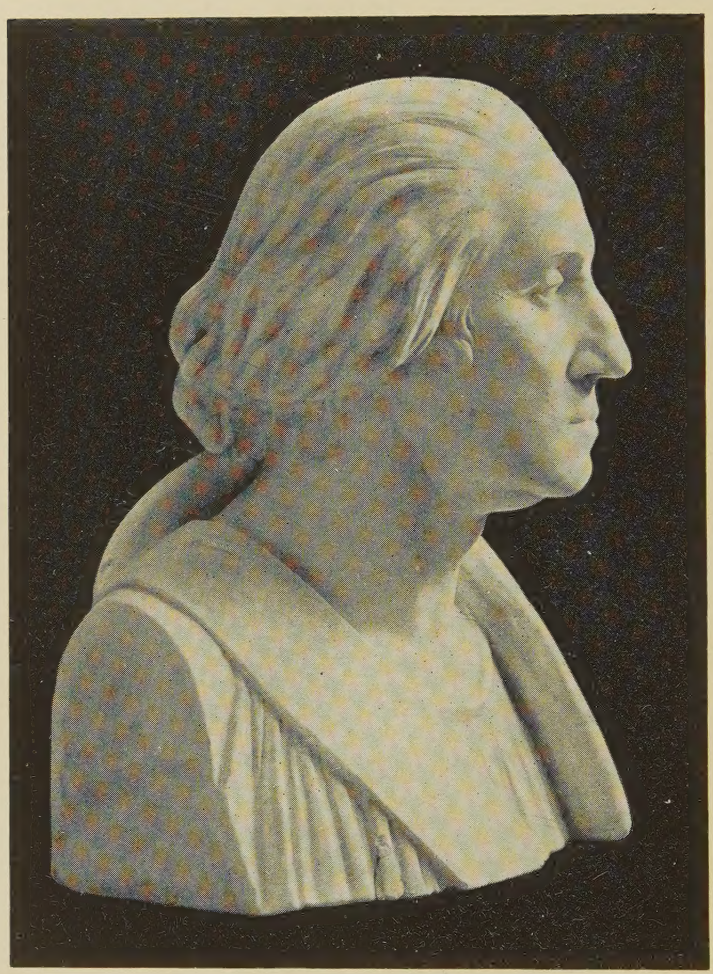
of

EUROPE AND AMERICA

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Digitized by the Internet Archive
in 2025

https://archive.org/details/bwb_T5-DHJ-310



George Washington *Jean Antoine Houdon, Sculptor*

HANDBOOK

of the

DEPARTMENT OF DECORATIVE ARTS

of

EUROPE AND AMERICA

by

EDWIN J. HIPKISS
Curator of the Department

Second Edition

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS
1929

FOREWORD

THE DEPARTMENT OF DECORATIVE ARTS OF EUROPE AND AMERICA *is new in name and new in arrangement at this Museum. It was planned long in advance, and much of its material has remained in storage rooms for years awaiting appropriate exhibition space. The building which houses this Department is at present only partially completed and so we look to the coming years for a full realization of the scheme of arrangement.*

In the galleries and rooms works of decorative art are grouped according to their respective periods and national origins, and so far as possible in chronological order. Acknowledging certain limitations, the new building offers also the exhibition of objects in original rooms with the firm belief that where works of art, both major and minor, were made to be seen together in their own day, they are best seen together in our day.

In this Department over fifty exhibitions are open to any interested person without fee and with few restrictions; and this rich gift is offered to the public by the Museum of Fine Arts, a private corporation, through the faith of its officers and its friends,—a faith backed by quiet deeds of generosity.

EDWIN JAMES HIPKISS
Curator.

INTRODUCTION

THESE galleries provide the Museum for the first time with the opportunity to exhibit works of decorative art in their proper relation and with adequate space and light.

Looking back over past years, it is indeed a pleasure to recall how many people have co-operated in the construction of the building and the formation of the collections here exhibited. In January, 1924, the Trustees decided that gifts had so increased in number and importance that a new wing must be built. They appointed Dudley Leavitt Pickman, Chairman, Thomas Allen, Henry Forbes Bigelow, Morris Gray, and Edwin Farnham Greene a Committee to obtain funds. The members of the Committee themselves subscribed generously, and the response to their request and example was immediate. Ninety-seven friends contributed the full amount necessary for construction.

The building was designed by Guy Lowell in co-operation with the Director and a Building Committee of five, Morris Gray, Chairman, William Crowninshield Endicott, Henry Forbes Bigelow, J. Templeman Coolidge, and George Peabody Gardner. After Mr. Gray's resignation, Henry Lee Shattuck was added to the Committee and the office of Chairman was held successively by Thomas Allen, George Peabody Gardner, and T. Jefferson Coolidge.

The plan for installation was prepared by the Curator of the Department, and has been carried to completion under his direction with the constant working co-operation of the Installation Committee: Henry Forbes Bigelow, Chairman, William Truman Aldrich, J. Templeman Coolidge, William Crowninshield Endicott, Dudley Leavitt Pickman, and the Director.

The generosity of donors and lenders has been very great. Seven entire rooms have been given—the Louis XVI and Hamilton Palace rooms by Mrs. Frederick T. Bradbury in memory of her brother, George Robert White; the Tudor room by Mrs. Edward F. Dwight in memory of her parents, George Parsons and Sarah Elizabeth Eddy Parsons; the Louis XV room by Guy Lowell; the room from Bath, Maine, by Dudley Leavitt Pickman; the room from Marblehead by Mrs. George H. Davenport; and the Chippendale room from Woodcote Park by Eben Howard Gay.

Members of the "Trestle Board" have given and lent many representative examples of early American furniture, silver, pewter, glass, and metalwork and have assisted greatly with advice.

The Garden in the Court is the gift of Mrs. Frederick T. Bradbury, the Misses Hannah Marcy and Grace Edwards, and Mrs. W. Scott Fitz. It was designed by Arthur Shurtleff in consultation with a committee of three, William Truman Aldrich, Henry Forbes Bigelow, and the Director.

To everyone who has contributed the Museum is deeply grateful.

Edward Jackson Holmes
Director

Tapestry Gallery

This spacious gallery, with its marble floors, walls of travertine stone, and beamed ceiling, is no new feature at the Museum; nevertheless, it is an important unit in the exhibition scheme of the new department.

The West Wall: Two very important Flemish tapestries of the fifteenth century, representing respectively "The Creed" and "The Crossing of the Red Sea," are owned by the Museum. Of the three tapestries of the sixteenth century, woven at Brussels, two are loans. The furniture is Italian of the sixteenth century; the fine bench is flanked by suits of armor; one, German of Maximilian type, made about 1525; the other, Spanish of Gothic type, dating from the latter part of the fifteenth century.

The East Wall: Three tapestries of the sixteenth century, attributed to Flemish weavers, represent seasons of the year, —Summer, Autumn, and Winter. Other tapestries are of the seventeenth century from Brussels. The sacristy cupboard, of walnut, from Tuscany was made during the fourteenth century. On this cupboard is placed a bust of Christ in terra cotta with traces of decoration in polychrome.

The End Walls: Flemish tapestries and Italian furniture, all of the sixteenth century, are exhibited at each end of the gallery.

Dimensions: length, 99′ 0″; width, 33′ 4″; height, 32′ 0″.

Gothic Gallery

This gallery contains the arts of the Gothic era as exemplified by the Museum's permanent collection and a few loans. Gothic tapestries also hang in the Tapestry Gallery and in the room from Hamilton Palace.

The West Wall: A fine example of French sculpture of the late fifteenth century, a Pietà, bears the arms of Jean de Wignacourt, Governor of Quesnoy. Architectural fragments and a tapestry of the sixteenth century are also shown.

The North Wall: Sculpture of the thirteenth and fourteenth centuries is represented by a figure of the Madonna and Child (see illustration on next page), two fragmentary heads from figures of angels, and the figure of a bishop. A very early piece of ecclesiastical furniture is the French sacristy cupboard made about 1475 under the reign of Louis XI. The tapestries on this wall are especially noteworthy. One, a Flemish tapestry of the late sixteenth century, represents "Music" and is probably one of a set depicting the Seven Liberal Arts. Eight fragments arranged at the middle of the wall are from Franco-Flemish tapestries probably woven between the years 1480 and 1483. The tapestries of which these were once a part were a set woven "to form a gallery of women famous for their virtues." Six fragments are from the third tapestry of the series depicting the story of Penelope. The other two are from the seventh tapestry showing the self-destruction of the Cimbri women to escape capture by Caius Marius and his Roman soldiers.

Gothic Gallery

The East Wall: The central group contains sculpture in wood of the Franco-Flemish school of the thirteenth and fifteenth centuries on a chest of oak the front of which was carved in the fifteenth century. Three small sculptured figures in alabaster and one in limestone stand on columns with architectural capitals. The two fragments of tapestry of *millefleur* design were woven about 1500. On a Gothic chest of oak is a small group of metal work, illuminated leaves on vellum, and a Byzantine enamel of the twelfth century depicting St. Nicholas.

The South Wall: The altar-front from Anglesola, Province of Lerida, Spain, dates from the latter half of the fourteenth century. Above it is a fragment of French tapestry woven between the years 1515 and 1518 showing scenes from "The History of the Sacrament." Of the other examples of French tapestries of the fourteenth and fifteenth centuries, the one of *millefleur* design depicts a Turk and his family. The two capitals are of the twelfth and thirteenth centuries, and the French mantelpiece in limestone is of the sixteenth century. A figure of "The Trinity" in alabaster is an important example of English workmanship of the fifteenth century.

Dimensions: length, 71′ 6″; width, 30′ 3″; height, 20′ 9″.

Stained Glass Window from Hampton Court, Herefordshire, England

Date, about 1435

This stained glass came from the private chapel of the ancient manor house, Hampton Court, in Herefordshire which, under the auspices of Henry VI, was completed in 1435 by Sir Roland Lenthall who had won riches and prisoners through the victory of Agincourt. The glass was probably made by John de la Chambre, Père, (died 1437) who painted the great Saint Cuthbert Window at York Minster and much of the fine glass at All Saints' Church, York. There were five lancets in the original window.

Within a characteristic canopy-design of English painted glass of the fifteenth century, are shown the figures of eight apostles: Peter, Andrew, James the Greater, John, Bartholomew, Matthew, James the Lesser, and Simon; and above, St. John the Baptist, St. Francis, and a Pietà.

The glass was removed from its original setting in 1924. The stonework was made from measured drawings of the original tracery with the necessary modification due to the loss of one lancet before 1728. The construction materials of this gallery are modern.

The objects shown are works of the fifteenth and sixteenth centuries. A Spanish lectern in wrought iron stands beneath the window. An Italian tomb monument in marble, on the floor, bears the obituary inscription of Cicelle Pissicelle, Abbess of the Convent of St. Patricia at Naples, who died on February 4, 1438. On the side walls are tapestries of the early sixteenth century, beneath which are English church benches. An Italian choir stall of the sixteenth century, somewhat restored, is placed opposite the window for the use of visitors.

Dimensions: length, 30′ 3″; width, 15′ 1″; height, 28′ 0″.

The Maria Antoinette Evans Fund, 1925.

Italian Gallery

The West Wall: The two panels of velvet in blue and gold are of the fifteenth and sixteenth centuries; the three paintings of a Madonna and Child and two Saints are by Sano di Pietro; and the wrought iron fireguard and Venetian balcony grill of geometric pattern are of the sixteenth century. An exhibition case contains fragments of Italian brocades of the fourteenth and fifteenth centuries.

The South Wall: A very important Italian tapestry of the late sixteenth century woven with silk, wool, and gold depicts "The Assumption of the Virgin"; small sculptures, paintings, chairs, and a sixteenth century cradle complete the exhibition on this wall.

The East Wall: Fragments of fine velvets, two carved and painted chests, chairs, and paintings are arranged at either side of a large cabinet in walnut attributed to the fifteenth century from the Villa Pamphilia.

The North Wall: A case exhibition of metal work and carvings in bone of ecclesiastical origin and chiefly Italian workmanship occupies the middle of this wall. Panels of velvet hang above small chairs.

Dimensions: length, 37′ 3″; width, 25′ 6″; height, 14′ 2″.

Italian Gallery

The South Wall: The painted Florentine pedestals of wood, the wrought iron ornaments, and the bronze crucifix are attributed to the sixteenth century. The metalwork in the large case, though not all of Italian origin, reflects the influence of the Renaissance period. The siege shield above the case is Italian, made about 1580. The figure of the Madonna and Child in polychrome terra cotta is attributed to Benedetto da Maiano.

The East Wall: Magnificent specimens of figured and embroidered velvet (see illustration on preceding page of text) and brocade hang on this wall above chests, chairs, and a credenza, all of the fifteenth and sixteenth centuries. The glazed terra cotta jars with the Medici arms in bas-relief were brought from the Monastery of Santa Maria Novella at Florence.

The North Wall: A figure of the Madonna and Child in white glazed terra cotta attributed to the school of Della Robbia hangs at the right of an exhibition case which contains a collection of Italian pottery of the sixteenth and seventeenth centuries. The iron gates framing the doorway are Venetian in the style of the sixteenth century. Above the door hangs a walnut panel of the sixteenth century carved in bas-relief.

The West Wall: Furniture and ironwork with two cases containing Italian glass are shown against this wall.

On the floor of this gallery stands a fine walnut table of the earlier part of the sixteenth century.

Dimensions: length, 51′ 3″; width, 25′ 6″; height, 14′ 2″.

Spanish Gallery

The South Wall: The paneled doors in painted pine are probably of sixteenth century workmanship. A crucifix in carved ivory hangs above the doorway. An exhibition case contains plates in glazed pottery and a figure of Saint James cut from a block of jet. Two panels of brocatelle of the sixteenth and seventeenth centuries hang at each side of the case.

The East Wall: A good example of Spanish cabinet work is seen in the vargueño, or writing cabinet, of walnut with enriched ornamentation in wrought iron and interior decoration in gilt and carved bone, made during the sixteenth century. The rare panel of brocaded velvet is of the late fifteenth century with a characteristically Spanish design of pilgrim's staff and shells, and pomegranates. Chairs, pottery, embossed leather, and cases containing silversmith's work and ivory carving of the seventeenth and eighteenth centuries are exhibited.

The North Wall: The rug is an interesting, although much worn, example of the work of the sixteenth century. Beneath it are rare fragments of Spanish and Spanish-Arabic weaving. Furniture, both from Spain and Portugal, decorated leather, and a crucifix in ivory are the principal objects shown.

The West Wall: Three cases contain objects in glass, glazed pottery, wrought silver and iron, and some fragments of woven materials chiefly of the fifteenth and sixteenth centuries. Two large panels of embroidered work of the eighteenth century hang on this wall.

Dimensions: length, 38′ 11″; width, 25′ 6″; height, 14′ 2″.

Netherlands Gallery

Objects chiefly from the Netherlands, of the sixteenth and seventeenth centuries, are shown in this gallery.

The South Wall: A panel of Flemish tapestry of verdure pattern, woven about 1700, hangs, with fragments of borders of the seventeenth century at each side, over a case containing wrought iron.

The East Wall: The tapestry on this wall is from Brussels and was woven in the seventeenth century; it hangs over a Flemish chest in oak dated "1697," on which is a case containing Dutch silver of the seventeenth and eighteenth centuries. At the right is a cabinet of Dutch workmanship and design of the mid-seventeenth century. The cabinet on the left is French of the sixteenth century.

The North Wall: Another tapestry of verdure design and of the seventeenth century hangs above a case containing objects of wrought iron. Mounted ironwork from Belgium is shown over the doorway.

The West Wall: A large case contains Delft pottery decorated in blue and also in polychrome. At the right is a Dutch chest of the seventeenth century with inlaid armorial designs. At the left is a Spanish bench and a Dutch clock of the eighteenth century.

Dutch, Portuguese, Spanish, and Italian furniture completes the exhibition.

Dimensions: length, 25′ 6″; width, 25′ 6″; height, 14′ 2″.

Seventeenth Century English Gallery

The South Wall: A Brussels tapestry woven during the sixteenth century represents "Titus Receiving the Keys of Jerusalem." Beneath it is a Jacobean table of oak on which are chalices of silver made in London during the first half of the seventeenth century and used in churches in New England. The small prayerbook with an embroidered cover is of the seventeenth century. The richly decorated chalice is inscribed: "The Gift of Governor Ino Winthrop to ye I[t] Church in Boston." Walnut chairs of the seventeenth century are placed at the end of the table.

The East Wall: An English chest of walnut with marquetry work in fruitwood stands at the right of another Brussels tapestry depicting "The Conference," a scene from the Punic Wars. A pair of walnut sidechairs, of the time of Charles II, and a pair of Italian candlestands in wrought-iron are shown against the tapestry. The brass-studded leather trunk was made by John Selby, "Trunk-maker to George II at Windsor Castle and London." At the left is a chest of drawers in oak of the earlier half of the seventeenth century.

The North Wall: A carved cupboard of oak of the mid-seventeenth century stands beneath a painting depicting Charles IX and the King of Navarre hunting at Fontainebleau. On the cupboard is a crucifix carved in ivory and amber and, at each side, an English sidechair of the latter half of the seventeenth century.

The West Wall: The tall clock with a marquetry case was made by Hen: Killmister at London. The Jacobean table and the court cupboard of oak are examples of domestic furniture of this period. In the case is an exhibition of stoneware and other small objects. In one window is a study series of fifteen panels of fragments of English stained glass exemplifying the Early English, Decorated, Perpendicular, and Renaissance Styles, and the Period of Enamel Colors. In the other window is a medallion of French stained glass of the fourteenth century depicting "A Woman led by Demons."

Dimensions: length, 29′ 10″; width, 25′ 6″; height, 14′ 2″.

Room from Hamilton Palace, Lanarkshire, Scotland

Date, about 1690

The third duke of Hamilton, in the year 1690, rebuilt the palace on the estate near Glasgow which had been the seat of the ducal family of Hamilton since the fourteenth century.

This room is the State Morning Room of that palace which was designed by a Scotch architect, James Smith, working in the manner of Sir Christopher Wren. The enriched panel over the fireplace, suggestive of the work of Grinling Gibbons, displays the armorial bearings of the Hamilton family.

The walls of the room are of oak and are complete as they were removed from the palace. The floor of oak is modern, laid in the method used at this period. The plaster ceiling is also modern and has been carefully adapted in scale and ornamentation from ceilings contemporary with the room. The brass chandelier of the seventeenth century is similar in design to one that formerly hung in this room.

The hangings at the windows are of Genoese cut velvet of the seventeenth century and conform in design with the style of the period. The tapestry on the north wall depicting the Miracles of St. Claudius was woven in Flanders at the beginning of the sixteenth century and was originally in Knole House, the property of the Crown of England, until given in 1567 by Queen Elizabeth to the Sackville family. The carpet of the so-called Ispahan type is Indo-Persian, made, probably in Herat or Lahore, in the early seventeenth century.

The fine English furniture which has been given to remain permanently in the room includes a large oak table of the sixteenth century, a daybed and three chairs of walnut of the Charles II period with crimson cushions and upholstery, an armchair of William and Mary style dating from about 1700, and two bronze statuettes of Athena and Ceres. To complete the furnishings until other examples can be obtained, a settee and armchairs with old tapestries on modern frames, a French

Renaissance carved table, andirons, a small clock, and a Chinese vase have been lent by Mrs. Bradbury.

The portraits hung in the room were all painted in England and, with the exception of the Portrait of a Man by Sir Peter Lely (1618-1680), are of the eighteenth century. Three portraits are by Sir Joshua Reynolds (1723-1792)—a three-quarter length protrait of a lady on the end wall, and smaller pictures of Lord Anson and Lady Scott. At the left of the tapestry is a portrait of Miss Hill, painted by John Singleton Copley (1737-1815) while he was in England. The frames for all the portraits, although not the original ones, are contemporary.

Dimensions: length, 36′ 8″; width, 21′ 7″; height, 17′ 0″.

Given in memory of
GEORGE ROBERT WHITE
a former Trustee of this Museum
by his sister
Mrs. Frederick T. Bradbury
1924

Louis XVI Salon from Paris, France

Date, about 1760

At the beginning of this century, the boiserie was removed from a Parisian house, believed to have been owned by the Marquise de l'Hôpital, and was installed in the Salomon Mansion in Fifth Avenue in New York City. It was acquired for the Museum in 1924.

The walls are paneled in oak with carved and gilded decoration. The fine hardware in cuivre doré is original. The pair of chandeliers, with pendants of rock crystal, amethyst, and topaz quartz, are of the eighteenth century and somewhat earlier than the room. The plaster ceiling and its ornamented cove, the glass, the oak floor, and the glazed doors and transom at the end of the room, are restorations.

The rich hangings of jardinière velvet, arranged in a design appropriate to a room of this period, and the four panels of tapestry, made after designs by Jean Baptiste Huet, are French of the eighteenth century. The carpet is Indo-Persian of the seventeenth century.

The two commodes and pair of encoignures in marquetry with a green tone were made by Pierre Roussel; one bears his name. On a carved and gilded pier table of the period of Louis XVI is a portrait bust in terra cotta, the work of Augustin Pajou (1730-1809). The two charming statuettes of Venus and Cupid in white statuary marble have been attributed to Maurice-Etienne Falconet (1716-1791). On the mantelpiece is a clock in white bisque with ormolu mounts made by "Schmidt à Paris." The firedogs are of cuivre doré, also made during the reign of Louis XVI. The chairs and settee temporarily placed in this room have eighteenth century tapestry coverings on modern frames. The two Chinese vases of the Ch'ing dynasty are of the so-called "famille verte."

Dimensions: length, 42′ 6″; width, 18′ 8″; height, 12′ 10″.

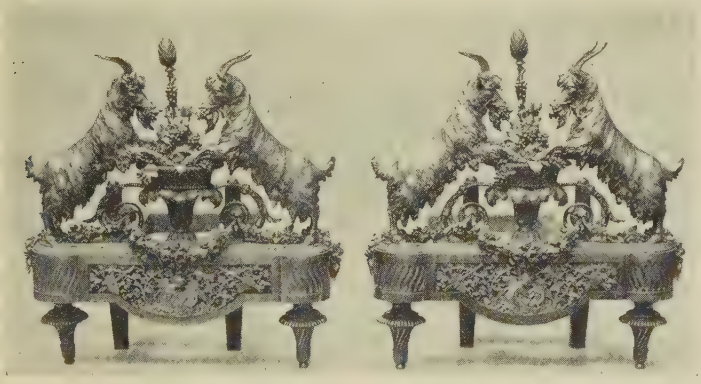
Given in memory of
GEORGE ROBERT WHITE
a former Trustee of this Museum
by his sister
Mrs. Frederick T. Bradbury
1924

Eighteenth Century French Gallery

A French bedstead from the Swan Collection was made in 1787 by "Chatard, Peintre & Doreur . . . Pour M. Chierry, Chambre à coucher à Paris." The couronne de lit of damask is contemporary, but was not originally with the bedstead. The temporary hangings are of modern material. The firescreen with carved and gilded decoration, similar to that of the bedstead, and the andirons of cuivre doré were also among the furnishings brought to Boston by Colonel James Swan from France at the time of the Revolution. French tapestries of the eighteenth century and other furniture of the Louis XVI period are shown in this gallery. A plaster bust of Marquis de Rohan by Jean Jacques Caffieri is an interesting work of this famous French sculptor.

Other objects from the Swan Collection are shown in the adjoining gallery.

Dimensions: length, 24′ 3″; width, 14′ 4″; height, 19′ 9″.



Boucher Gallery

The two fine paintings by François Boucher were painted in 1757 and represent, in a light and charming way, "L'Aller au Marché" and "La Halte à la Fontaine." The carved and gilded frames are contemporary with the paintings. The eight carved and gilded panels of the mid-eighteenth century are from the Hôtel de Montmorency. These superb pictures by Boucher and the fine panels were once in the Deacon House on Washington Street in Boston. Four of the panels are lent by the Boston Athenaeum, and four are owned by the Museum.

Furniture of the eighteenth century is exhibited in this gallery and also excellent metalwork in cuivre doré and silver. The urn of Sévres porcelain, in royal blue, mounted in cuivre doré, is to be especially noted. The two-handled cup in wrought silver made in Paris during the year 1787 by J C M, an unidentified silversmith, and the two carved and gilded side chairs, are also of the Swan Collection. The small side chairs with lyre-shaped backs are of the Directoire period. The painted armchair with blue damask covering is signed by Jacob, the Parisian ébéniste of the eighteenth century.

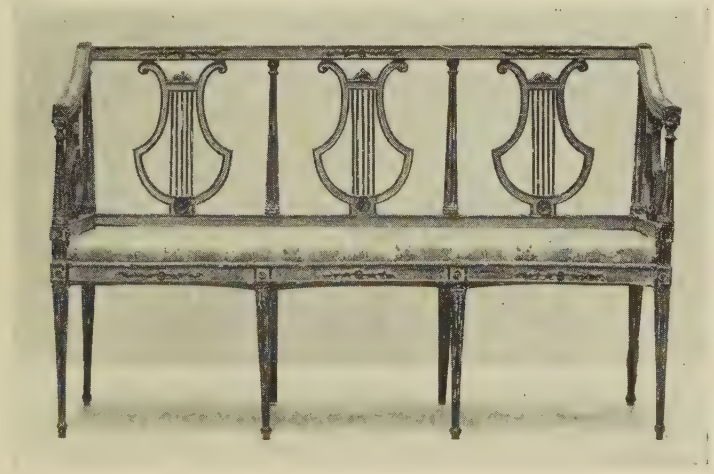
Dimensions: length, 28′ 8″; width, 14′ 4″; height, 19′ 9″.

Eighteenth Century Italian Gallery

The two large paintings by Pannini well represent the skill of this painter in depicting multitudinous detail and complex drawing in perspective. One shows a picture gallery, probably imaginative, and the other the interior of the Church of St. Peter at Rome.

The painted and gilded furniture, chairs, settees, tables, and looking-glasses, are representative examples from Italy of eighteenth century workmanship. The mantelpiece of carved white marble is also of this period. On the jambs of the doorway are a pair of carved and gilded looking-glasses of the mid-eighteenth century. Panels of eighteenth century brocade are shown in modern frames.

Dimensions: length, 22′ 5″; width, 14′ 4″; height, 19′ 9″.



Eighteenth Century French Gallery

A French bedstead from the Swan Collection was made in 1787 by "Chatard, Peintre & Doreur . . . Pour M. Chierry, Chambre à coucher à Paris." The couronne de lit of damask is contemporary, but was not originally with the bedstead. The temporary hangings are of modern material. The firescreen with carved and gilded decoration, similar to that of the bedstead, and the andirons of cuivre doré were also among the furnishings brought to Boston by Colonel James Swan from France at the time of the Revolution. French tapestries of the eighteenth century and other furniture of the Louis XVI period are shown in this gallery. A plaster bust of Marquis de Rohan by Jean Jacques Caffieri is an interesting work of this famous French sculptor.

Other objects from the Swan Collection are shown in the adjoining gallery.

Dimensions: length, 24′ 3″; width, 14′ 4″; height, 19′ 9″.

Boucher Gallery

The two fine paintings by François Boucher were painted in 1757 and represent, in a light and charming way, "L'Aller au Marché" and "La Halte à la Fontaine." The carved and gilded frames are contemporary with the paintings. The eight carved and gilded panels of the mid-eighteenth century are from the Hôtel de Montmorency. These superb pictures by Boucher and the fine panels were once in the Deacon House on Washington Street in Boston. Four of the panels are lent by the Boston Athenaeum, and four are owned by the Museum.

Furniture of the eighteenth century is exhibited in this gallery and also excellent metalwork in cuivre doré and silver. The urn of Sévres porcelain, in royal blue, mounted in cuivre doré, is to be especially noted. The two-handled cup in wrought silver made in Paris during the year 1787 by J C M, an unidentified silversmith, and the two carved and gilded side chairs, are also of the Swan Collection. The small side chairs with lyre-shaped backs are of the Directoire period. The painted armchair with blue damask covering is signed by Jacob, the Parisian ébéniste of the eighteenth century.

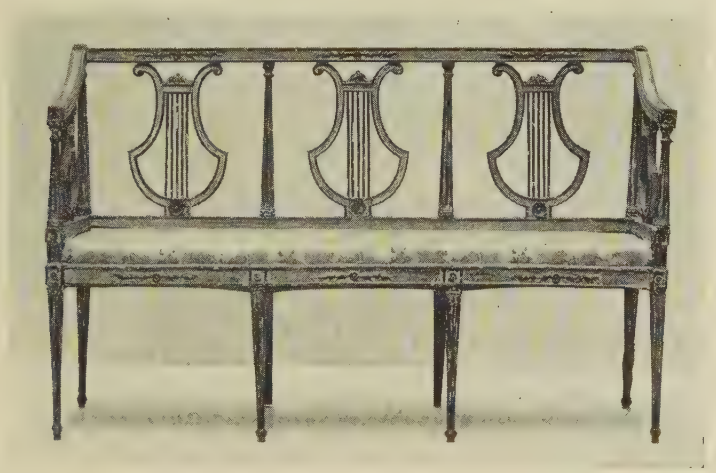
Dimensions: length, 28′ 8″; width, 14′ 4″; height, 19′ 9″.

Eighteenth Century Italian Gallery

The two large paintings by Pannini well represent the skill of this painter in depicting multitudinous detail and complex drawing in perspective. One shows a picture gallery, probably imaginative, and the other the interior of the Church of St. Peter at Rome.

The painted and gilded furniture, chairs, settees, tables, and looking-glasses, are representative examples from Italy of eighteenth century workmanship. The mantelpiece of carved white marble is also of this period. On the jambs of the doorway are a pair of carved and gilded looking-glasses of the mid-eighteenth century. Panels of eighteenth century brocade are shown in modern frames.

Dimensions: length, 22′ 5″; width, 14′ 4″; height, 19′ 9″.



Main Stair-Hall

The Flemish tapestry of the seventeenth century is of an unusual design of crossed clubs with fleur-de-lis and crowns. The interrupted pattern and absence of a lower border show it to be but a part of the original tapestry. The shield at the left bears the fleur-de-lis of France, that on the right the orle borne on the shields of the Kings of Navarre.

Beneath this tapestry is a French provincial chest of oak of the eighteenth century and a pair of French chairs in walnut with needlepoint coverings of the seventeenth century. The French daybed in walnut covered with crimson and gold velvet is of the time of Louis XIII. A panel of Italian red velvet of the sixteenth century is also shown in this gallery.

A fragment of tapestry hangs over the doorway, at each side of which is a painted door of the same period as the Italian objects in the adjoining gallery. A French enamel plaque of the sixteenth century by Jean Courtois depicting "Goliath going forth to Battle" is one of a series made to show three Christian and three pagan heroes.

A Brussels tapestry of the sixteenth century, hung on the stairway, depicts a scene from the life of Scipio.

Dimensions: length, 25′ 3″; width, 14′ 4″; height, 19′ 9″.

Tudor Room from Somersetshire, England
Date, about 1490

Panels from Tarporley, Cheshire
Date, about 1493

This rare example of woodwork of the Tudor period is in the main original work of the late fifteenth century. Inasmuch as the furniture of this early period is almost nonexistent, it will be easily understood that the woodwork of this room, when first assembled, lacked some of the features which it now possesses. In 1911, the woodwork had already been dismantled, for it had been brought from a village near the Devonshire border to Bath and purchased by a local collector who recognized it as ancient material. Unfortunately a record of the building of which it had been a part has been lost. The Guild Hall at Levenham, in Suffolk, has construction details similar to this Tudor woodwork and suggests the possible appearance of the building of which this was once a part. (See "The Domestic Architecture of England during the Tudor Period" by Garner & Stratton, Plate LIX.)

TUDOR ROOM FROM SOMERSETSHIRE, ENGLAND

Date, about 1490

Among the added parts are the glazed windows and the carved panels over the fireplace. The panels are from a fifteenth century house formerly standing in Tarporley, Cheshire, and have been recognized by the Reverend W. F. Timbrell, M.A., of Chester, as those which interested the Historical Society of Lancashire and Cheshire during the mid-eighteenth century. The central panel bears the inscription "W W D Decretorum," which has been interpreted to read "William Witter Doctor of Degrees." The Reverend William Witter (or Wittar) was Rector of Tarporley from 1493 to 1543 (see illustration on preceding page of text).

In the room is a Tudor chest of cypress and hickory with carved and inlaid design, a piece somewhat later in date than the room. The table and armchair are of the early seventeenth century. Arms and armor, mostly German, and other objects in metalwork complete the furnishings.

Dimensions: length, 18′ 5″; width, 16′ 7″; height, 10′ 6″.

The Gift of
MRS. EDWARD FOOTE DWIGHT
in memory of her parents
GEORGE PARSONS
AND
SARAH ELIZABETH EDDY PARSONS
1923

Textile Corridor

This corridor contains an exhibition of Peruvian textiles and of European laces.

From the Crypt, located south of the Lecture Hall, visitors pass through the Textile Corridor leading to the Ship Model Gallery (17) and other exhibitions on the Ground Floor.

Through this corridor one also reaches the stairway leading to the Textile Study and the Office of the Keeper of Textiles in the Department. These are on the Court Floor of the new building.

Dimensions: length, 134′ 11¼″; width, 12′ 6¾″; height, 13′ 3½″.

Ship Model Gallery

It is a new venture for American Museums of Fine Arts to include models of ships in their list of treasures—thus following very late, indeed, the example of important European Museums; but it seems especially fitting that our coast-lined States should store memories, fast fading, of the splendid sailing vessels which brought them renown and riches; and that an era of courage and romance should be kept alive in the models and pictures of those ships.

The association of early British and French vessels was no far cry to the American Colonial, and even touched him closely for better or worse; and so their presence here, aside from their peculiar worth, possesses a certain historical fitness.

The sturdy beauty and perfection of workmanship of these foreign models—which frequently belonged to the reigning sovereign—need not detract from the limited number produced in America when it is recalled that the European Admiralties and Dock Yards produced models as early as the mid-sixteen hundreds, and employed men whose sole occupation was the making of them; while there were no such artisans on our side of the ocean, and little time or money to spend upon them.

These models were prototypes of the vessels which took their actual shape from them—being built from the model, and not vice versa. Several specimens here show open sections in order that measurements might be made and enlarged to scale in the actual construction of the ship itself. Such a process, although giving the rugged character of the craft, was far from being accurate, and it was left for a small shipbuilder of Newburyport, Massachusetts, in 1774 to revolutionize the art of shipbuilding by sawing his model into horizontal templates and taking off a linear tracing of each one.

EUROPEAN ARTS

Ground Floor — *Exhibition 17—con.*

Ship Model Gallery

During the periods of richly decorated ships of war the carving was of a high order, frequently by the hand of a distinguished sculptor, who executed upon the model the figures and ornaments to be enlarged to actual size.

It is therefore quite possible, in contemplating these old models, to find oneself in the presence of the ship itself.

J. T. C.

Dimensions: length, 38′ 2″; width, 29′ 9″; height, 13′ 7″.

From the Collections of J. Templeman Coolidge and others.

AMERICAN ARTS

Ground Floor — *Exhibition 18*

American Furniture Gallery

American furniture of oak, pine, maple, and walnut is exhibited in this narrow gallery, with an occasional piece from England such as was used contemporaneously. All of the pieces are of the latter part of the seventeenth or earlier half of the eighteenth centuries, and most have been lent by friends of the Museum for the opening exhibitions of the new building.

Dimensions: length, 46′ 11″; width, 10′ 3″; height, 13′ 7″.

Ground Floor *Exhibition 19*

Special Exhibition Gallery

This gallery will be used for the temporary exhibition of special collections, to be changed at frequent intervals.

For this Opening Exhibition, there are cases of pottery, porcelain, and glass of the eighteenth century. Two cases contain Wedgwood pottery, one of Jasper ware in a variety of colors, the other of Basalt ware. An interesting group of eighteenth century porcelain figures contains unusual Chelsea, Bow, Derby, and Crown Derby pieces. One case contains English and Irish glass. In the four cases against the windows are examples of eighteenth century American glass.

Dimensions: length, 46′ 11″; width, 19′ 2″; height, 13′ 7″.

Ground Floor *Exhibition 20*

South Stair-Hall

This furniture of the seventeenth and eighteenth centuries, also lent for the Opening Exhibition, is mostly of American workmanship. One chest of oak is especially interesting inasmuch as it bears a plate, affixed in 1830, upon which is recorded the succession of owners, the first of whom was Governor Winslow of Plymouth Colony.

On the east and west walls hangs a set of American bed-hangings of "crewel-work" of the first half of the eighteenth century.

In the stairway hang an Aubusson tapestry of the eighteenth century and a Flemish tapestry of the seventeenth century.

Dimensions: length, 30′ 3″; width, 25′ 3″; height, 13′ 10″.

Salon from the Château de la Muette, Passy, Paris, France

Date, about 1740

The Château de la Muette was originally a hunting lodge, where Charles IX frequently visited. In the sixteenth century it was transformed into a château by the architect Philibert Delormes, and in 1615 was given by Marguerite, the first wife of Henry IV, to the young king, Louis XIII. In 1716 it was reconstructed under the direction of the Regent for his daughter, La Duchesse de Berri, and after her death in 1720 enlarged and the beautiful gardens added, at the expense of the Bois de Boulogne. It was occupied by Louis XV during his minority, restored in 1741 and given to Madame de Pompadour, and after her death, in 1764, again reconstructed. Marie Antoinette was received at the Château on her arrival in France, spent the eve of her wedding day there, and with Louis XVI spent several months there after his accession to the throne. In 1818 it was purchased from the Government by Sebastien Erard, from whose heirs it was acquired.

The walls of this salon are paneled in unpainted oak with carved enrichment in the Regence style. No restoration of the woodwork was necessary except the windows and their embrasures. The marble mantelpiece and firebacks of cast iron are contemporary with the woodwork, but were not originally in this room. The modern espagnolettes were made in Paris and are copies of authentic models. The floor and ceiling are modern and conform with the style of the period.

The chandelier of cuivre doré and rock crystal, the old damask hangings, the fine chaise longue of beechwood covered with yellow damask, the round-about chair with caned seat and back, the upholstered furniture, and the Oriental carpets are furnishings characteristic of a room of this kind and of this period.

Dimensions: length, 22′ 0″; width, 20′ 6″; height, 10′ 8″.

The Charles Amos Cummings Bequest Fund, 1924.

Chamber from the Château de la Muette, Passy, Paris, France

Date, about 1740

The walls of this room are paneled in unpainted oak with carved ornament similar to that in the adjoining parlor. Only the paneling of this room was available; the marble mantelpiece and its ornamented lining of cast iron, although replacements, are of the period. The windows, their embrasures, and hardware are modern. The floor, laid in herringbone pattern characteristic of the period, is of oak. The hangings of yellow damask in the windows and bed alcove are French of the mid-eighteenth century, and have been hung in the manner of the time.

The chairs of beechwood and walnut are of the period of Louis XV and are covered with old brocades. The small commode is of rosewood, with marquetry, and ormolu mounts. The group of figures on the mantelpiece, representing children gathering birds' eggs, is glazed white porcelain made at Sèvres. The silver candlesticks are Italian of the eighteenth century, made in the French style. The carpets in the room are from the Orient; two are Turkish, of Ghiordes and of Ladik type, of the seventeenth century; the third is Persian, of the Joshigan type, also of the seventeenth century.

Dimensions: length, 20′ 6″; width, 18′ 4″; height, 10′ 6″.

The Charles Amos Cummings Bequest Fund, 1924.

Painted Room from Paris, France

Epoque Louis XV

The painted woodwork of this room comes from an unknown house in Paris. Its painted panels well represent the decorative schemes, charming in conception, color, and brushwork, of the mid-eighteenth century in France.

The room was probably designed as a retiring room or small study. The pair of chairs of the period of Louis XV are of painted beechwood. Old books in calf bindings have been placed on the shelves. The carpet is from Turkey, of the Ghiordes type made in the seventeenth century. The windows and their hardware are modern, as are the mirrors in the room.

The Gift of Guy Lowell.

In the adjoining gallery are shown examples of eighteenth century furniture, and cases of French pottery and porcelain, watches, fans, snuff boxes, and other small objects.

Dimensions: length, 23′ 4″; width, 8′ 6″; height, 9′ 6″.

Adam Gallery

Architectural detail and furniture of the late eighteenth century designed in the manner of Robert Adam and his brothers are shown here as a group.

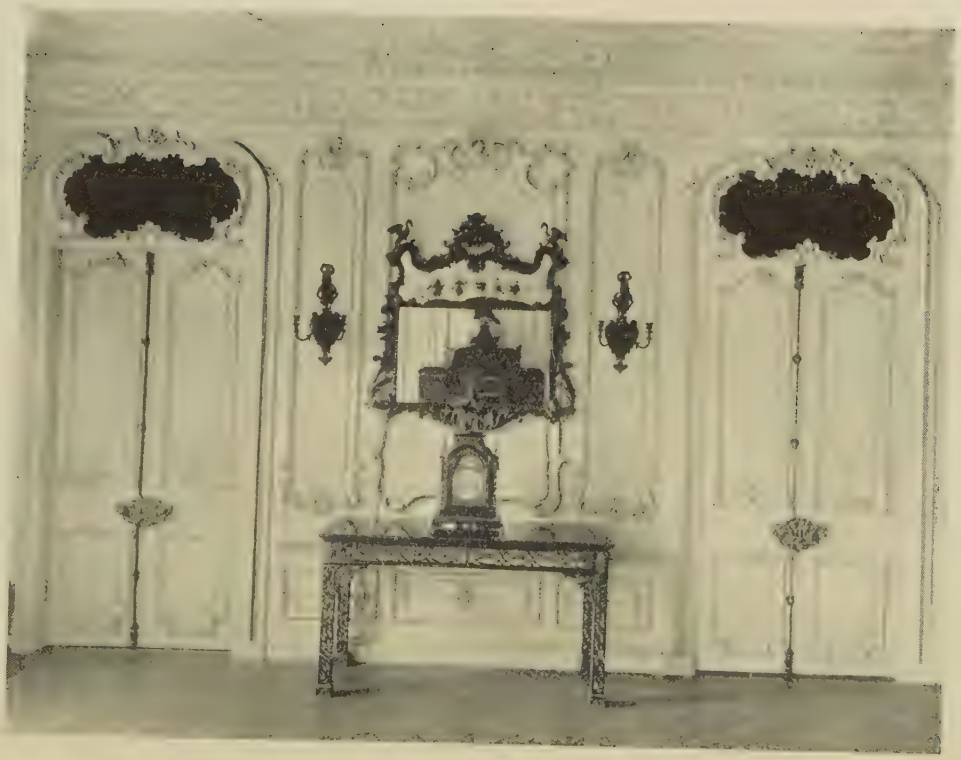
The doorway frame has dull gilt and grained surfaces. The doors are painted in two tones of light blue with gilt panel mouldings and canvas insets in the manner of Angelica Kauffmann, Pergolesi, and others of this period. The door was originally in the residence at 70 Russell Square, London, for many years the home of Lord Loughborough (1733-1808), first Earl of Roslyn, who was Lord Chancellor during his lifetime.

The mantelpiece is of white statuary marble with insets of yellow Siena marble. The hob-grate, fire tools, and fender are of the same period as the mantelpiece.

The furniture in painted satinwood includes a caned-back settee and pair of armchairs, two cabinets, a bow-front commode, a work table, a pair of firescreens, and a harp with music stand and seat. The carpet is an "Aubusson tapestry carpet" of the early nineteenth century.

Dimensions: length, 25′ 6″; width, 13′ 6″; height, 13′ 2″.

Given in memory of
MRS. WINTHROP SARGENT
by
Mrs. Horatio A. Lamb



Chippendale Room from Woodcote Park, Epsom, Surrey, England

Date, about 1750

This room with its carved and painted paneling, enriched ceiling, decorative canvases, and fine furniture presents an ensemble of decorative art of a high order, made by or under the influence of the master craftsman and designer, Thomas Chippendale. The four walls of carved and paneled deal, or fir wood, are from the drawing room of Woodcote Park, at Epsom, Surrey. The overdoor and ceiling paintings, the latter attributed to Antoine Coypel (1661-1722), are seen as they were originally placed in the room. The ceiling of plaster is a duplicate of the original which remains at Woodcote Park. The carved fireplace in white statuary and yellow Siena marble contains amid its enrichment a representation of the dog and his reflection in Aesop's fable.

Over the fireplace is a portrait of Charles Parkhurst, Secretary to the Lord Lieutenant of Ireland, painted by George Romney. The desk-bookcase, table, clock, and gilded looking-glass show Chinese motives so popular throughout the eighteenth century and referred to by Chippendale as being "in the Chinese taste." The four wall sconces are of carved mahogany. Two vases and two lanterns of Chinese porcelain of the Ch'ing Dynasty are also exhibited as appropriate to the room. The crimson hangings of Italian damask at the windows and the carpet of Ushak type from Asia Minor are of the seventeenth century.

Dimensions: length, 23′ 1½″; width, 20′ 4″; height, 12′ 2″.

The Room and its furnishings are the Gift of Eben Howard Gay.

Eighteenth Century English Gallery

English arts of the eighteenth century are shown in this gallery. On the south and east walls are cases containing a varied assortment of silver. The marquetry cabinet has on its shelves fine specimens of Worcester, Crown Derby, Bow, and Bristol porcelains. The plates and two covered jars with painted floral decoration bordered with gilt on a field of "scale blue" are Worcester of the period of Dr. Wall's control. Furniture and other objects complete the exhibitions.

In the small lobby leading to the McIntire Rooms is a Dutch cabinet of the mid-eighteenth century containing a miscellany of small objects, which are for the most part of Dutch silver.

Dimensions: length, 34′ 2″; width, 25′ 6″; height, 13′ 2″.

The Marble Bust of George Washington
by Jean Antoine Houdon
(see frontispiece)

In 1785 Houdon sailed to America with a commission to make a statue of Washington for the State of Virginia. He arrived at Mount Vernon on October second, and after a fortnight of work left on October seventeenth, according to Washington's entry in his diary, for Philadelphia. Returning to France immediately he began work on the statue with the aid of the plaster bust and a life-mask made at Mount Vernon. The marble bust exhibited here has been in France since it was made, probably in 1788, until the year 1924 when, through the generosity of Mr. Edward Tuck, it was sent to America as a gift to this Museum.

First McIntire Room
From Peabody, Essex County, Massachusetts

During the years 1800 and 1801 a house, designed by Samuel McIntire of Salem, was built for Captain Nathaniel and Madam Elizabeth (Derby) West at their country place in South Danvers, now Peabody. The Reverend William Bentley of Salem called on the Wests in October, 1801, and noted his impressions in his diary. "Through the great pasture we passed to the house erected by Mr. West, & executed in the taste & under the direction of his wife, the eldest daughter of the late E(lias) H(askett) Derby. Its front eastward commands a most extensive prospect. The house in front is of two stories with four equal rooms. The apartments are finished in as good order as any I have ever seen. The furniture was rich but never violated the chastity of correct taste. The pictures were excellent. The paper & linen hangings were superb. The movable furniture, rich, uniform, but simple."

In this room, the dining room, the woodwork is complete and original, with the exception of the glazed window sashes which were designed and made at the Museum after careful study. It was necessary to omit the sash of one window for passage through the room.

The panel, "Saturday Evening," over the fireplace is a copy by Michel Felice Corné, an artist brought to Salem from Naples in one of Elias Haskett Derby's ships, of the painting by William Redmore Bigg exhibited at the Royal Academy, London, in 1792. This panel and its companion piece, "Sunday Morning," in the parlor are in their original setting.

The color of the woodwork is the original, uncovered when successive layers of paint were removed; a small area of this tone, as it was found, is preserved in the room.

Dimensions: length, 20′ 4″; width, 20′ 0″; height, 10′ 10″.

The Charles Amos Cummings Bequest Fund and an Anonymous Gift, 1922.

Second McIntire Room
From Peabody, Essex County, Massachusetts

The parlor from the house at Peabody stands in the Museum as it was built. Only three replacements were necessary: the floor of painted pine, which is of eighteenth century floor boards, the window sash, and the doorway on the north wall, which is a copy of the original on the adjoining wall. The mantelpiece in every detail is as it was removed from the house, including the lining of soapstone.

The painting over the mantelpiece, "Sunday Morning," is the work of Corné painted from a subject by W. R. Bigg. The ornamental features, modeled in low relief, of the doorway and mantelpiece of this and the other two rooms are of French putty applied to the wood, a characteristic method of the time.

By rare good fortune some of the furnishings placed in this house when it was completed in 1801, probably in this room, have come back to their original setting. These are the shield-back Hepplewhite chairs, the pair of Sheraton armchairs, the pair of card tables, the sofa, the firescreen, and a pair of window cornices, all of American workmanship. The secretary of mahogany was probably made in Salem; it was used there and its pigeonholes are labeled with the names of Salem ships. The hangings of damask and the coverings on the furniture are of the period or earlier than that of the room itself. The Turkey carpet of Ushak type is typical of the carpets imported by the merchants of the day. The chandelier with pendants of cut glass is of the late eighteenth century.

Dimensions: length, 25′ 10″; width, 20′ 0″; height, 10′ 10″.

The Charles Amos Cummings Bequest Fund and an Anonymous Gift, 1922.

Third McIntire Room
From Peabody, Essex County, Massachusetts

The woodwork of this room, the parlor chamber, is complete except for the replacement of the plain panel over the fireplace and the window sashes. One of the four windows has been omitted, as in each of the other rooms. The floor boards were taken from eighteenth century houses. The dado panel in this room, as in the other two rooms, is of one width of white pine. The marble hearth and facing and the soapstone lining are original parts of the fireplace.

The Hepplewhite chairs with elliptical backs, the four-post bed, and the bow-front commode with its dressing-glass, were originally owned by the Derby family of Peabody.

The window and bed hangings are of old Toile de Jouy. The candlesticks on the mantelpiece are of Sheffield plate. The carpets are Persian, made about 1800, one of Seraband type, the other Feraghan.

Dimensions: length, 25′ 8″; width, 20′ 0″; height, 10′ 3″.

The Charles Amos Cummings Bequest Fund and an Anonymous Gift, 1922.

Lucy Derby Fuller Collection

The South Wall: On the American sideboard of mahogany and satinwood, somewhat in the style of Hepplewhite, stands a pair of satinwood knife boxes formerly owned by Elias Haskett Derby of Salem, who also owned the gilt clock made by Simon Willard. The fine Hepplewhite chairs in mahogany stand beneath French engravings of the eighteenth century of paintings by H. Fragonard and Mlle. Gerard. At the left of the doorway is an armchair believed to have been made by Duncan Phyfe of New York. On the wall above is an eighteenth century engraving of the Marquis de la Fayette, a companion piece to the one of George Washington on the opposite wall.

Against the other walls are chests of drawers in mahogany and maple, four looking-glasses, Hepplewhite chairs, chairs by Duncan Phyfe, a Chippendale chair made in Philadelphia, a card table, and a corner stand, all of the eighteenth or early nineteenth century. The wall case contains Chinese Lowestoft plates, some of which bear the monogram of Elias Haskett Derby, and English glassware.

The Gift of S. Richard Fuller in memory of his wife, Lucy Derby Fuller.

The McIntire doorway formerly stood in the entrance hall of the house in Peabody built for Captain Nathaniel and Elizabeth Derby West. The paneled door is a modern replacement.

Dimensions: length, 24′ 11″; width, 17′ 2″; height, 14′ 0″.

The Charles Amos Cummings Bequest Fund and an Anonymous Gift, 1922.

Silver Gallery

The West Wall: Objects in wrought silver, mostly for domestic use, made by John Coney of Boston (1655-1722) are shown in Case 311. An unusual piece is the sweetmeat box in repoussé work. The objects in Case 312 are chiefly for ecclesiastical use and were made by Jeremiah Dummer (1645-1718).

The North Wall: On the chest of drawers in mahogany with serpentine front stands a silver tea service made by the Patriot Paul Revere. The case between the windows also contains silver made by Paul Revere (1735-1818). A chest of drawers in mahogany with block-front and shell carving bears the label of its maker J. Townsend of Newport, and the date November 20th, 1792. On this is a case containing a triple urn in Sheffield plate.

The East Wall: Case 314 contains silver made by Edward Winslow (1699-1753) and other early American silversmiths. Over the doorway is a large convex looking-glass with a heavy gilded frame. In Case 315 ecclesiastical silver, most of which was made by John Hull (1624-1683) and Robert Sanderson (1608-1693) individually or during the period of their partnership, is shown with a few domestic pieces made by other seventeenth and early eighteenth century silversmiths.

The South Wall: A secretary of Hepplewhite style stands between two sideboards of mahogany over which hang paintings by Henry Sargent, showing "The Tea Party" and "The Dinner Party" (the latter probably being of "the Wednesday Evening Club"). It is believed that these were painted in the Henry Sargent House at 10 Franklin Place, Boston. On one sideboard is the French cuivre doré clock, said to be the one shown on the mantel in the painting above it. On the other is a Dutch silver urn of nineteenth century workmanship presented to Charles Bulfinch, the eminent Boston architect, by the Catholics of Boston in recognition of his services in drawing the plans for the first Roman Catholic Church built in Massachusetts.

Dimensions: length, 28′ 9″; width, 17′ 2″; height, 14′ 0″.

Silver Gallery

The West Wall: Objects in wrought silver made by Paul Revere and other American silversmiths are shown in the two cases on this wall, over which hang portraits by John Singleton Copley and Gilbert Stuart.

The North Wall: Two tables of early nineteenth century workmanship in the style of Duncan Phyfe stand under the windows. The large case contains a loan collection of silver made by Paul Revere. Over this case is a girandole mirror in gilt.

The East Wall: In Case 324 is silver made in Boston during the early part of the eighteenth century. Silver made by Jacob Hurd (1702–1758) is shown in Case 325. Portraits by John Singleton Copley hang over these cases.

The South Wall: The American secretary of mahogany in the Chippendale style is an interesting instance of mistaken tradition as is shown by a bill, dated 1849 and now in the possession of the Museum, stating that it changed ownership as an "English secretary." One of the pictures is "A view of Part of the Town of Boston in New England and Brittish Ships of War Landing their Troops! 1768". This was "Engraved Printed & Sold by Paul Revere" and is in its original gilt and black frame.

Dimensions: length, 22′ 6″; width, 17′ 2″; height, 14′ 0″.

American Gallery

The doorway exhibited on the west wall is from a house built at Hatfield, Massachusetts, for Lieutenant Elihu White, probably in the year 1762; it was later known as "The Eben White Tavern." Opposite is a doorway (see illustration) from a house in Longmeadow, Massachusetts, built in 1754 by John Steel for Samuel Colton. At some time before 1921 an ornamental rosette and pendant were removed from the pediment of the doorway and were thought to have been lost. In 1928, due to the generosity of the Connecticut Valley Historical Society, the missing ornament was returned to the doorway; a second one has been made and the lower panel of the right door has been restored. Two other architectural details are exhibited in this stair-hall: an Ionic capital with part of its fluted column, designed by Charles Bulfinch for Faneuil Hall but removed when the building was made fireproof; and a Corinthian capital from a house on Beacon Hill, also believed to have been the work of Charles Bulfinch.

A collection of silver made by Paul Revere with two beakers by Benjamin Burt was given to the Museum by Henry Davis Sleeper in memory of his mother, Maria Westcote Sleeper. Loan collections of Chinese Lowestoft and three-mould American glass are shown in this gallery.

Furniture and textiles complete the exhibition.

Dimensions: length, 25′ 3″; width, 17′ 2″; height, 14′ 0″.

Note: Rooms 34 to 38 inclusive are occupied by the Offices of the Department and by the Textile Study.

Frame from Ipswich, Essex County, Massachusetts

Date, about 1675

This seventeenth century frame of oak and larch formed the entire second floor of a house which formerly stood at the corner of High and Manning Streets in Ipswich. Although its subdivisions into chambers, stair-hall, and chimney space can be closely determined, it has been thought best to use the entire area as a gallery for objects of the seventeenth century. The second floor of the house has been used because the first floor frame had been mutilated and damaged by fire.

The timbers were carefully removed from the original site under Museum supervision and have been re-assembled in the same order. A part of the framing and boarding of the third bay fills a space in which stood the original chimney stack. This frame is the longest of its kind known; the girt on the east wall is in one piece, forty-nine feet and three inches long.

The windows are, of course, modern but follow closely in detail the construction of authentic examples. The floor is of old unpainted pine boards removed from early houses.

The furniture and other objects shown in this gallery have been lent through the kindness of a group of collectors known as "The Trestle Board."

Dimensions: length, 48′ 8″; width, 19′ 9″; height, 8′ 4″.

The John Lowell Gardner Fund, 1925.

Room from West Boxford, Essex County, Massachusetts

Date, about 1675–1704

This room from West Boxford, typical of the third quarter of the seventeenth century in New England, comes from a house known in recent years as the Brown-Pearl House. The framing timbers and the fireplace lintel are of red oak. The floor and ceiling boards of pine and the bricks belong to the original room. The bevel-edged sheathing of white pine on the fireplace side of the room, removed from other contemporary houses in Essex County, has the same detail as one original board found in the room when the early woodwork was uncovered under Museum supervision. Inasmuch as the lines of the original fireplace had been obscured by later masonry work, the form of a well-authenticated fireplace of the period has been adopted,—that from the house built by Abraham Browne, Jr., in 1663 at Watertown, Massachusetts. The casement window has been made after an original frame at the Browne House. The plasterwork simulates the white-washed walls of our oldest houses.

The objects in the room are placed with an attempt to display the better furnishings of the period in a house occupied by a well-to-do family. Among the furnishings of the hall, as the living-room was called, in Captain John Corwin's house at Salem as inventoried in 1684–5, were:

1 Looking Glase
3 tables
1 Turky worke carpet
8 leather chairs
5 stra bottomed chairs
1 clocke
1 screne with 5 leaves & covering
1 old small Turky worke carpet
1 armed chair
1 great candlestick
1 pr. Great Dogs & 1 iron back
1 window curtaine & rod
1 pr. Tongs, Shovle fire & small Tongs & Toster

Dimensions: length, 19′ 6″; width, 19′ 3″; height, 7′ 10″.

The John Lowell Gardner Fund, 1925.

Pine Paneling from Essex County Houses

Date, about 1700

In this alcove the old sheathing of white pine, with its moulded and beveled edges, came from several early houses of Essex County, Massachusetts. It has been installed with the characteristic use of boxed posts and girts, and although it is a carefully studied use of original material, it is not to be viewed as a particular room from a known house.

The furniture is of American workmanship of the early eighteenth century. A "tuck-away" table in walnut and pine stands beneath the window, the hangings of which are Indian printed cotton of the period. The corner cupboard of pine contains English and American pewter. A painting of the armorial bearings of the Greene family, in its original frame of the eighteenth century, hangs over the oak desk on which is a "puzzle pitcher" of Delft ware. On the tavern table is a Delft dish on hand-woven linen. The brass clock was made in London by Thomas Tompion (1638–1713). Chairs and stools of maple and oak complete the furnishings.

Dimensions: length, 13′ 7″; width, 12′ 10″; height, 7′ 4″.

Pine Room from West Boxford, Essex County, Massachusetts

Date, about 1725

A later addition of the Brown-Pearl House at West Boxford, probably built about 1725, contained the fireplace paneling, the doorway, and girt casings in this alcove. The woodwork of white pine, never painted, has acquired the soft brown tone which only time can bring. The bolection mouldings and the cupboard with an arched opening are characteristic of interior woodwork made in New England during the first quarter of the eighteenth century. The fireplace has been reconstructed with its own bricks and hearth-tiles as it stood originally in the house. No windows of the period remained in the house.

The furniture is American made during the earlier part of the eighteenth century. Two pieces of Delft ware are shown in the room. The iron candlestand is signed by B. Gerrish with the date 1736.

The map, engraved in Holland, shows a conception of our Atlantic seacoast in the earlier part of the eighteenth century. Although probably contrary to the practice of this period, it has been necessary to show the map under glass and in a modern frame.

Dimensions: length, 13′ 5″; width, 13′ 3″; height, 7′ 4″.

The John Lowell Gardner Fund, 1925.

American Gallery

The South Wall: A chest-on-frame is shown at each side of the doorway; both are of the early eighteenth century in the William and Mary style, and made of maple and walnut; one has mahogany veneer, the other is veneered with Amboyna wood. Over the doorway is a panel of needlework, made by Elizabeth Bennet in 1736, in its original frame, showing an open book with "The Ten Commandments" and a border embroidered with flowers and birds.

The East Wall: On the pier between the alcoves is a looking-glass of the Queen Anne period in a walnut frame, with a banister-back chair beneath. At the extreme left is the door, with its brass box-lock and wrought-iron hinges, from the parlor of the Jaffrey House.

The North Wall: A portrait by John Smibert hangs over a chest-on-frame of mahogany. On the chest is a small brass-bound box of mahogany with the engraved date 1724; it is said that this was once owned by John Coburn, the silversmith. In the modern cupboard is glass of the eighteenth century.

The West Wall: A portrait by John Badger hangs at the right. Between the windows a looking-glass with walnut frame, made about 1710, hangs over a mahogany writing cabinet on which are brass candlesticks, all of the William and Mary period. Other examples of American furniture of the earlier half of the eighteenth century are shown beneath the windows.

The lanterns hung in this gallery were designed and made in the Museum, copying an old model.

Dimensions: length, 31′ 0″; width, 11′ 2″; height, 10′ 5″.

Room from Portsmouth, Rockingham County, New Hampshire

The house owned by George Jaffrey was built during the second quarter of the eighteenth century on land adjoining the business center of modern Portsmouth. The room shown at the Museum is the parlor of that house and bears a close analogy to others known to have been built during the mid-eighteenth century. The room presents an ensemble representative of a mansion of about the year 1750.

Since all early woodwork is exposed to the changes of time, it is remarkable that this room stands in the Museum without restoration of any kind; even the floor boards are relaid as they were taken from the room by the Museum's workmen. It was necessary to repaint the woodwork in the original color, which is still preserved, and to omit one window to permit passage through the room. The wallpaper is contemporary French paper of Chinoiserie pattern attributed to Pillement; a similar paper was formerly in the Jaffrey House.

Most of the furniture of the room was made by American craftsmen not later than 1750, but occasional English pieces are appropriate here. The use at this period of Oriental carpets, such as the Caucasian one exhibited here, is clearly shown in the works of contemporary portrait painters. The crimson hangings are damask of the eighteenth century with a Chinoiserie pattern. Their ornamental braid, cords, and tassels are the only modern materials in the room. The lambrequins are of an English design of the mid-eighteenth century somewhat simplified.

Dimensions: length, 18′ 0″; width, 17′ 8″; height, 10′ 0″.

Henry Lillie Pierce Residuary Fund and Contributions from J. Templeman Coolidge and Charles H. Tyler, 1920.

Mid-Eighteenth Century Gallery

A miscellany of the arts of the mid-eighteenth century is shown in this gallery. The cupboard of painted pine in the south-west corner was removed from the George Jaffrey House in Portsmouth, New Hampshire; its probable date is 1730. The external surface of the cupboard has been repainted in the original color; the shelves and niche have been painted in the original color scheme of another cupboard of the period. The glazed door is modern, the original door hangs on the wall at the right. The exhibition case in the opposite corner was designed and made at the Museum.

The South Wall: The four needlework panels with their original frames were made by Mrs. Benjamin Pickman in 1740. The hangings at the window are of French printed cotton of the eighteenth century. A child's tea set of Chinese Lowestoft is placed on a mahogany chest of drawers.

The East Wall: Of the three portraits by John Singleton Copley, the center one is of George Jaffrey, the original owner of the Jaffrey House in Portsmouth. A block-front high chest of walnut, two "lowboys," a desk, a high chest of mahogany, and chairs of Chippendale design complete the exhibition.

The North Wall: A case contains objects made chiefly for domestic use of wrought silver. A large bowl by William Homes was presented on September 13, 1763, to Thomas Dawes by the Field Officers and Captains of the Regiment of the Town of Boston for his services. An unusual piece is the "potato ring" made by Myers of New York. On each side of the case is a pastel portrait by John Singleton Copley, and an armchair.

The West Wall: A portrait by John Singleton Copley hangs over a slant top desk of mahogany. Between the windows is a mahogany desk over which hangs a large looking-glass of mahogany with ornamental carving in gilt. Chests of drawers are placed beneath the windows.

Dimensions: length, 33′ 11″; width, 25′ 7″; height, 10′ 5″.

Room from Fiskdale, Worcester County, Massachusetts

Date, about 1740

On the Post Road, about two miles south of the town of Fiskdale, stands a house known as "The Shumway House." Although it has suffered losses architecturally through change and neglect, there is ample evidence that it was once a fine house of the earlier half of the eighteenth century, probably about 1740.

The paneling of two walls, in the southeast parlor, all that remained, was removed in 1925 and afterwards purchased by the Museum. In design, a kinship with contemporary work in Connecticut is apparent, an influence accounted for in the nearness of Fiskdale to the northern boundary of that State.

The woodwork of pitch-pine has never been painted. The fireplace side and the adjoining north wall are original, the dado on the east wall is modern. The brick hearth and floor boards of painted pine are of the eighteenth century, although not originally in this room. The fireplace of granite is a carefully made copy of the one at Fiskdale; an iron fireback of the eighteenth century has been placed against its back wall. The interesting arrangement of drawers over the fireplace is, as far as we know, unique. The room contains American furniture in maple, walnut, cherry, and pine, of the earlier part of the eighteenth century.

In the gallery space outside this alcove are other examples of American furniture, and in the modern cupboard are a few small objects made by American silversmiths.

Dimensions: length, 15′ 3″; width, 13′ 10″; height, 7′ 10″.

The Helen and Alice Colburn Fund, 1925.

Room from Marblehead, Essex County, Massachusetts

Date, about 1730

This room, with its four walls completely paneled, is the north-east parlor of the Orne House on State Street in the Town of Marblehead. Its details are clearly of an early date and, although the actual year in which it was built is still to be ascertained, local tradition which assigns it to 1730 is probably not far amiss.

The paneled walls are complete as they were taken from the house, with the necessary restoration of the bolection moulding surrounding the fireplace opening, which had been removed to make way for a mantelpiece of the late nineteenth century; the new bolection moulding is based on contemporary examples found in Marblehead. The pair of doors in the lower part of the china cupboard and the window sash are modern. The floor boards, hearth tiles, and bricks are of the eighteenth century. The paneling of white pine is painted in a color similar to that uncovered when later painting was removed. The lowest shelf of the cupboard and the seat-boards in the window embrasures are of mahogany.

The furniture in the room is characteristic of the first quarter of the eighteenth century and is mostly of walnut. The clock in its japanned case has brass works made by Philip Burchett of London. A small Ispahan carpet, probably made in the latter part of the sixteenth century, is placed before the hearth. The cupboard contains English pottery and porcelain mostly of the mid-eighteenth century. The interesting andirons with matching fire tools are of bell-metal.

Dimensions: length, 16′ 0″; width, 16′ 10″; height, 8′ 4″.

The Gift of Mrs. George H. Davenport, 1927.

Room from Bath, Sagadahoc County, Maine

Date, about 1803

A house known as Shepard's Inn stood on Washington Street in the city of Bath until 1927. Just prior to the razing of the house to make way for a modern building, the Museum acquired the woodwork and wall paper of the parlor. As far as can be determined, the woodwork dates from the year 1803, and the paper was put on the walls the following year. They are seen in the Museum as they have stood since that time, except for the omission of one window.

The wall paper consists of parts of two sets printed in Paris; one is a Directoire paper believed to have been issued by Arthur and Robert and known as "Le Parc Français"; the other, with costumes in color, is as yet unidentified.

The furnishings of the room, with a few exceptions, are the gift of Mr. Pickman. All the furniture is American, and mostly of Sheraton design. The hangings of yellow silk and the chair coverings are of late eighteenth century. The carpet is Persian, of Feraghan type, of the eighteenth century.

Dimensions: length, 16′ 10″; width, 16′ 3″; height, 9′ 6″.

The Gift of Dudley Leavitt Pickman, 1927.

Gallery of Maple Furniture

Furniture that is distinctly American, either in form or material, is exhibited in this small gallery adjoining the room from Bath.

The chests of drawers, cupboards, desk, gateleg table, and chairs are made of maple and pine, and nearly all the cabinet pieces display the use of curly maple.

The objects of this gallery were, with a few exceptions, lent or given by Mr. Dudley Leavitt Pickman.

Dimensions: length, 20′ 11; width, 13′ 5″; height, 12′ 6″.

Gallery of Furniture and Pewter

A loan collection of pewter, for the most part of marked American pieces, forms an interesting exhibition. Of Chinese Ching-te-Chen porcelain, the so-called Chinese Lowestoft, are the child's tea set decorated in blue and gold, the dinner service bearing the arms of the Sargent family and shown in a butler's secretary of the nineteenth century, and the pieces decorated in gold for Timothy Endicott. This hard paste porcelain was made in China for the European and American markets during the eighteenth century. Bristol glass decanters and glasses made in 1796 for William Smith of Boston, and American furniture, mostly of the late eighteenth century, complete the exhibitions.

Dimensions: length, 24′ 10″; width, 17′ 1″; height, 12′ 6″.

The Seasons Wall Paper

This wall paper, probably printed in Paris about 1800, depicts the activities of the four seasons of the year. The panels in the northeast corner are part of another unidentified scenic paper. The wall paper was removed from Professor Young's house in Hanover, New Hampshire, and presented to the Museum by Dartmouth College. The paper was printed in gray tones from wood blocks on sheets measuring about sixteen by nineteen inches, and the range of scenic effect, including figures, architecture, distant hills, and great expanse of sky, has been accomplished with probably not more than seven notes from the lightest to the darkest tone.

The woodwork of this room was formerly in the Dodd house, built about 1810, which stood on Salem Street in Boston. It has been modified in plan to form an advantageous setting for the wall paper.

American furniture, samplers, and a few other objects of the late eighteenth or early nineteenth century complete the furnishings of the room. The window hangings are of the period.

Dimensions: length, 25′ 0″; width, 13′ 5″; height, 9′ 8″.

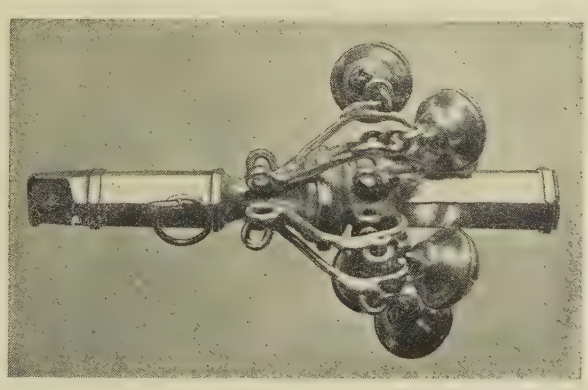
Silver Gallery

Four exhibitions of silver show a wide range of objects made mostly during the latter half of the eighteenth century. For many years the Museum has accepted for safe-keeping and exhibition the silver owned by the Churches of New England. This silver for the most part was made by American silversmiths and, aside from their historic interest, these pieces, which have never changed ownership, are part of an artistic inheritance distinctly American.

The fine secretary with paneled doors in this gallery has been attributed to John Goddard, the cabinetmaker of Newport in the eighteenth century.

Other pieces of American furniture and two portraits by John Singleton Copley and John Greenwood are also exhibited here.

Dimensions: length, 22′ 7″; width, 17′ 1″; height, 12′ 6″.



American Gallery

The wall paper was brought to Boston from Canton, China, where it had been made to the order of Augustus Thorndike Perkins, about 1880. The decorative scheme of flowers, trees, and birds in gay colors on a buff field was painted by Chinese artists in a manner characteristic of the preceding century. The chair rail and cornice shown with the wall paper are from the Dodd House, which formerly stood on Salem Street in Boston.

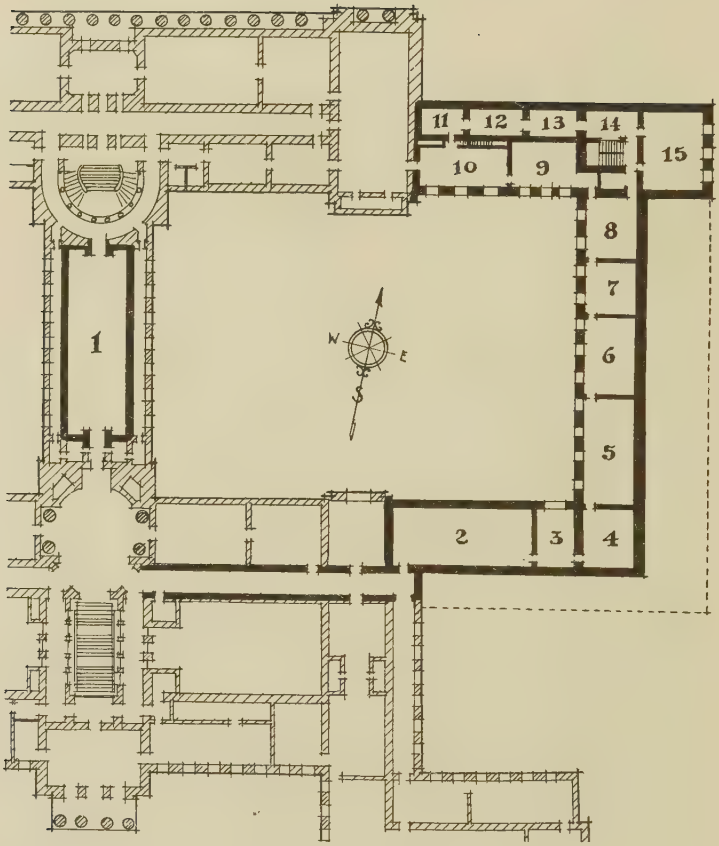
This gallery also contains objects of American arts of the late eighteenth and early nineteenth centuries.

On the stair landing are two clocks, one by Aaron Willard of Roxbury, the other by William Claggett of Newport, and a full-length portrait of Colonel Sparhawk by John Singleton Copley.

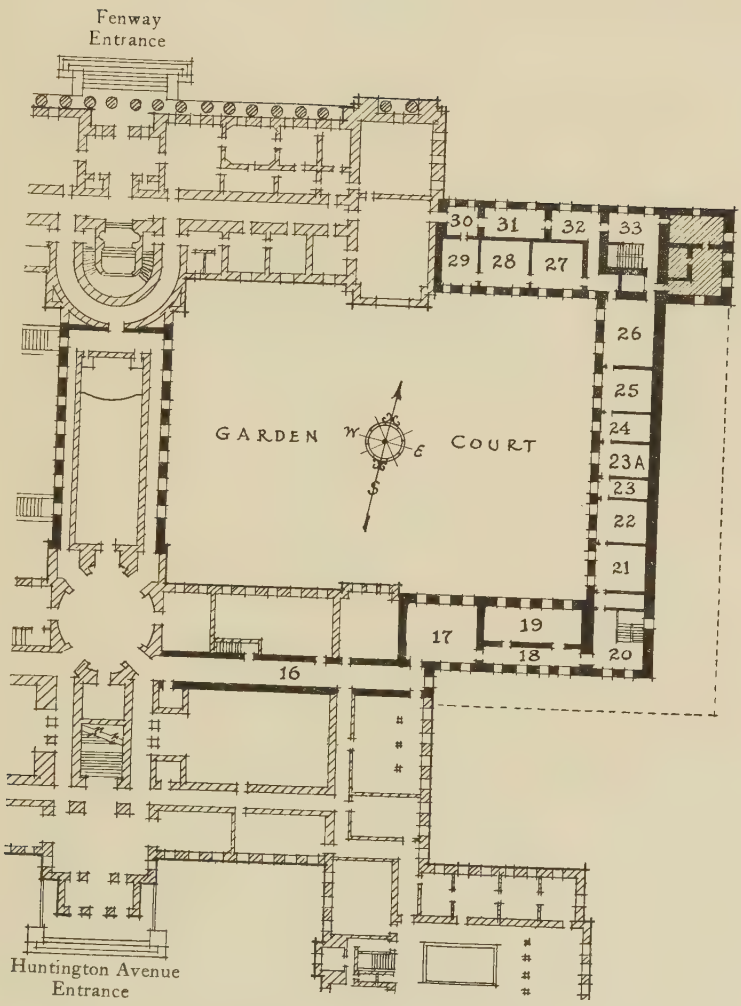
Dimensions: length, 25′ 6″; height, 11′ 2″.

Other Exhibitions

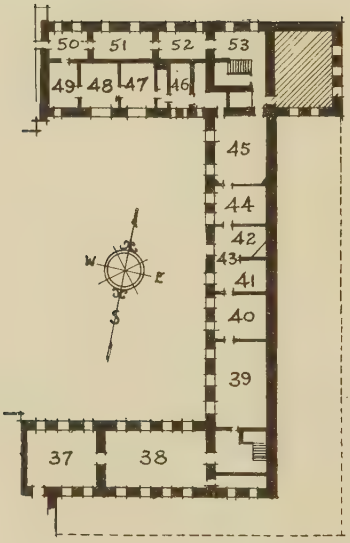
A few exhibitions remain temporarily on the Ground Floor of the Evans Building. Turning to the right from the Fenway Entrance, one finds the Bremgarten Room, the Lawrence Room, and the Leslie Lindsey Mason Memorial Collection of Musical Instruments. This important collection of Musical Instruments, only partially on view, not only illustrates the history and ethnology of instrument making, but is shown for its interest in design and craftsmanship. In the Lawrence Room is the William Arnold Buffum Amber Collection. Almost all phases of polished or carved amber are included in this collection. In the corridors surrounding the Lecture Hall is a study collection of European and American pottery and porcelain. In Gallery XV of the Painting Department there is an exhibition of Italian sculpture of the fifteenth and sixteenth centuries. This is a part of the Shaw Collection containing Italian sculpture and the works of Jean François Millet.



MAIN FLOOR



GROUND FLOOR



COURT FLOOR

LIST OF EXHIBITIONS

Main Floor

1. Tapestry Gallery
2. Gothic Gallery
3. Stained Glass Window from Hampton Court, Herefordshire, England
4. Italian Gallery
5. Italian Gallery
6. Spanish Gallery
7. Netherlands Gallery
8. English Gallery, XVII Century
9. Room from Hamilton Palace, Lanarkshire, Scotland
10. Louis XVI Salon from Paris, France
11. French Gallery, XVIII Century
12. Boucher Gallery
13. Italian Gallery, XVIII Century
14. Main Stair-Hall
15. Tudor Room from Somersetshire, England

Ground Floor

16. Textile Corridor
17. Ship Model Gallery
18. American Furniture Gallery
19. Special Exhibition Gallery
20. South Stair-Hall
21. Salon from the Château de la Muette, Passy, Paris, France
22. Chamber from the Château de la Muette, Passy, Paris, France
23. Painted Room, Epoque of Louis XV, from Paris, France
24. Adam Gallery
25. Chippendale Room from Woodcote Park, Epsom, Surrey, England
26. English Gallery, XVIII Century
27. First McIntire Room from Peabody, Massachusetts
28. Second McIntire Room from Peabody, Massachusetts
29. Third McIntire Room from Peabody, Massachusetts
30. Lucy Derby Fuller Collection
31. Silver Gallery
32. Silver Gallery
33. American Gallery

34-38. Offices of the Department and Textile Study

Court Floor

39. Frame from Ipswich, Massachusetts
40. Room from West Boxford, Massachusetts
41. Pine Paneling from Houses in Essex County, Massachusetts
42. Pine Room from West Boxford, Massachusetts
43. American Gallery
44. Room from Portsmouth, New Hampshire
45. Mid-Eighteenth Century Gallery
46. Room from Fiskdale, Massachusetts
47. Room from Marblehead, Massachusetts
48. Room from Bath, Maine
49. Gallery of Maple Furniture
50. Gallery of Furniture and Pewter
51. The Seasons Wall Paper
52. Silver Gallery
53. American Gallery

A few exhibitions remain in the Evans Building and in the Corridors on either side of the Lecture Hall.

MUSEUMS

BOSTON : CAMBRIDGE

T5-DHJ-310